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With Hats
And Eggs



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ARTS AND ACTIVITIES

CREATIVE ACTIVITIES FOR THE CLASSROOM

Volume 41, No. 3

APRIL, 1957

ARTICLES

"Don Your Easter Bonnet..."	Jean O. Mitchell	4
Easter Eggs in the News	Augusta M. Schreiber	8
Eggs Go With Easter	Jean O. Mitchell	10
History of an Art Case	Leonard D. Melville	12
Why School Art?	Everett E. Saunders	19
Uncap Your Bottles	Estelle Hagen Knudsen	22
All This in a Lump of Clay?	Wesley A. Mills	28
Exhibit From Kansas City	Rosemary Beymer	32
The Magic Formula	Lucile H. Jenkins	38
On With the Show!	Ruth Dial	41

DEPARTMENTS

The Editor's Desk	4
Junior Art Gallery—Takeshi Yamashita	20
Leaders in Art Education—Dr. John W. Olsen	25
Art Appreciation Series—James House, Jr.	26
Books of Interest and Audio-Visual Guide	42
Shop Talk	44

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G. E. von ROSEN, President

Dear Reader

Recently I visited a fifth grade classroom during the art activity period. The classroom teacher had encouraged the children to fill a "fun box" with scrap materials brought from home and now they were having a fine time making scrap material animals. This was their second class period on the project and several of the children were completing their animals.

Since there was no art teacher in the school and the art supervisor was able to make only occasional visits to each room, the classroom teacher was entirely responsible for initiating and carrying out her own art program.

As the children began to place their completed animals on the window sill the teacher came over to me and said, "Mr. Hoover, I think that *all* experiences in the classroom should be creative, and to the best of my ability I encourage a creative approach in our art activities. After reading a number of articles in *Arts and Activities* on scrap material projects I decided to plan such a project for my boys and girls. I showed them some of the photographs in the articles so that they might see the wide variety of possibilities and they were most enthusiastic about the idea. In fact, I was amazed at the wonderful collection of scrap materials that they were able to find and bring to school.

"As you can see," she continued, "they have used quite a bit of ingenuity in their constructions. Some used small boxes as a foundation and others used baling wire that one youngster found at the back of a local department store. There is no doubt but that they have had a wonderful time putting all these things together. They have shown a lot of originality and haven't copied from each other's ideas. But we have to give grades in art just as we do in arithmetic, reading and spelling. If judged on enjoyment, interest and self-expression they would all get "A's". But that doesn't seem enough to me. How would you grade them?"

"What standards did you set up for the project before you started work?" I asked.

"Well," the teacher replied, "no particular

standards, I guess. I just encouraged them to use their imaginations on a wide variety of materials and to have their animals different from anyone else's in the room."

I agreed that both of these objectives were sound but suggested that before starting *any* activity we might discuss the art qualities that we would look for in the finished product. Grading could then be based upon the criteria that teacher and children had agreed on. In the case of scrap material projects some of these might be:

(1) An *original* idea, different from anything we had seen in pictures in *Arts and Activities*. To score high on originality, for example, we would have to think up a better rabbit than a ball of cotton with pink button eyes.

(2) An *imaginative* use of scrap materials. Through experimentation we should discover interesting uses for our scrap materials. How can paper clips or clothespins or pine cones or bits of old felt be used, not just as decoration, but as structural parts of an animal?

(3) *Variety* is a basic principle of design. Using several materials that vary in their color, value and texture makes our animals more interesting to look at than using just one material. But too much variety, such as making each of the four legs out of different materials, may lead to confusion.

(4) Along with variety we need enough *repetition* to give the object a sense of unity, of holding together. It should hold together as a unified expression. Of course, too much repetition leads to monotony, such as the white ball of cotton for a rabbit. Therefore we need in all our art projects a balance between enough repetition (color, value, texture, etc.) to give *unity*, but enough *variety* to give *interest*.

One danger in scrap material projects is too much variety. Just throwing a lot of scrap materials together, no matter how much fun, doesn't necessarily produce an object with any art quality. And is there any reason why we should fear to talk about art quality at any grade level?

Sincerely yours,

F. Louis Hoover



On the next six pages, new ways with eggs and hats

EAST EASTER

"DON YOUR EASTER BO



What could be more natural, more suitable, more exciting for Easter art? As surely as frills and finery appeal to the feminine nature from six to sixty, Easter hat-making enthalls class of third- and fourth-grade girls.

BONNET...''

By JEAN O. MITCHELL

College of Education
University of Florida, Gainesville

An Easter bonnet—and all the frills upon it—never fails to appeal to the feminine nature, whatever her age. It's such fun to dress up, and what little girl doesn't do it? All the while peeping into a mirror to see the effect of an added bit of trim.

Under the direction of Barbara Gans, an art education student at the University of Florida at Gainesville, the fourth-grade girls of the P. K. Yonge Laboratory School set about making Easter bonnets. They brought in a big assortment of flowers, ribbons and bows. They saved gift wrapping and helped their mothers clean out sewing boxes and dresser drawers for discarded boutonnieres, ribbon and costume jewelry.

Paper plates make good foundations since they are round and about the right size, but often they need to have something done to them to make them fit better. Instead of telling the children exactly what to do, Miss Gans encouraged them to try their own ideas. One little girl cut a plate in two and started a small backless halo-type hat. Some children cut into the plates and lapped them into a low cone shape, using a stapler for quick sure fastening. One child wanted a round hat with a brim and made it by cutting out the center of the plate so that it settled down over the crown of her head, letting her hair show through on top.

In selecting trimming for their hats, the children found they sometimes needed to paint the foundation plates. They used tempera paint, mixed to just the right hue. Lace paper doilies were effective trim, and one child found some gold-embossed wrapping paper that she glued to her cardboard foundation. A shiny golden ribbon bow topped off her creation with dazzling effect.

From an art education viewpoint, this was a good project as it stimulated creative thinking on the part of the children. It required thought in the selection, arrangement and combination of colors, and gave the girls some experience in mixing them. But besides all that, it was fun! •



EASTER EGGS

IN THE NEWS

Children sometimes want to bring up interesting lines and shapes on colored eggs with fine brush, water color. In experiment described here, this came about when children were disappointed with dyed colors.

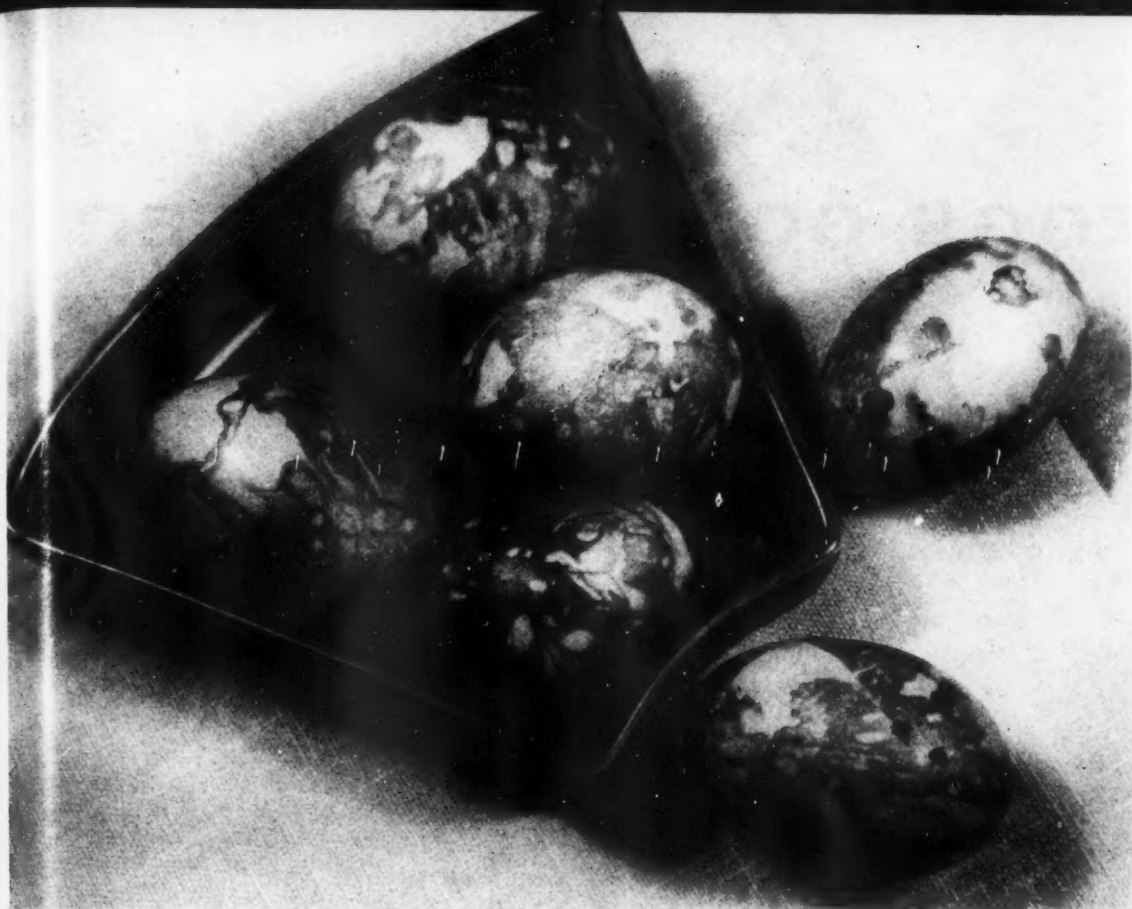


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Unique Easter eggs get subtle coloring from boiling in contact with colored newspaper, onion skins. These are not touched up.

By AUGUSTA M. SCHREIBER

Kindergarten Teacher
South Elementary School
Littleton, Colorado

Last year my kindergartners went to the garden for Easter egg dyes, as did the peoples of Europe a few hundred years ago. (See "Easter Eggs From the Garden", March, 1956, *Arts and Activities*.) The subtlety of nature's colors made beautiful designs and helped the children see the richness of color in everyday materials.

Our explorations with celery, parsley, red cabbage and many other leaves led quite naturally to using the very newspaper that was under our work. We found that the colored advertisements and the comic sections yielded interesting designs on the eggs by the same process as we had used with leaves.

For the newspaper-dyeing process, these are the materials to accumulate:

enamelware cooking pots	raw eggs
squares of cloth	skins of red onions
string	colored newspaper ads, comics
water-soluble paints	brushes

Children of any age are capable of performing the following steps, although kindergartners (continued on page 43)



To paint or not to paint is part of creativity, as well as paper choice, onion skin quantity, cooking time.

EGGS GO WITH EASTER..

...and what decor is more apropos than egg

crate dividers painted in bright spring colors?

By JEAN O. MITCHELL

College of Education
University of Florida, Gainesville



Each child has his own ideas of how to color divider but they all enjoy seeing what others do. Here they share humor of design by boy at left.

When the color panels pictured here were first displayed, they created a minor sensation. Everyone wanted to know how they were done, what were they made of, and so forth.

This is how it happened: Bright-eyed Maude Watkins, a fifth-grade teacher at the P. K. Yonge Laboratory School, saw that her neighborhood supermarket threw away hundreds of large paper mache egg crate dividers. She gathered up several dozen, seeing in them the possibility of a stimulating color experience for her students.

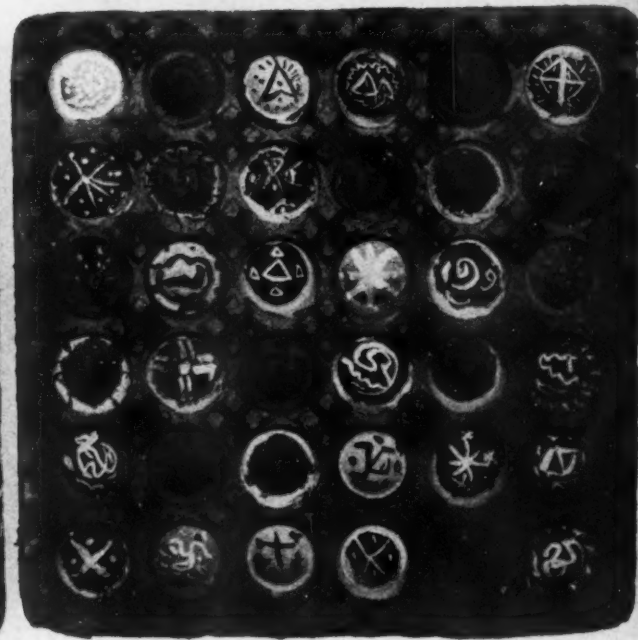
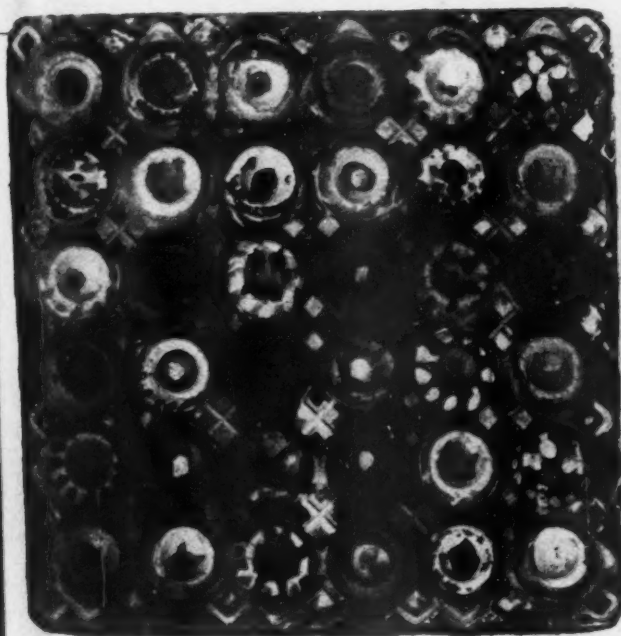
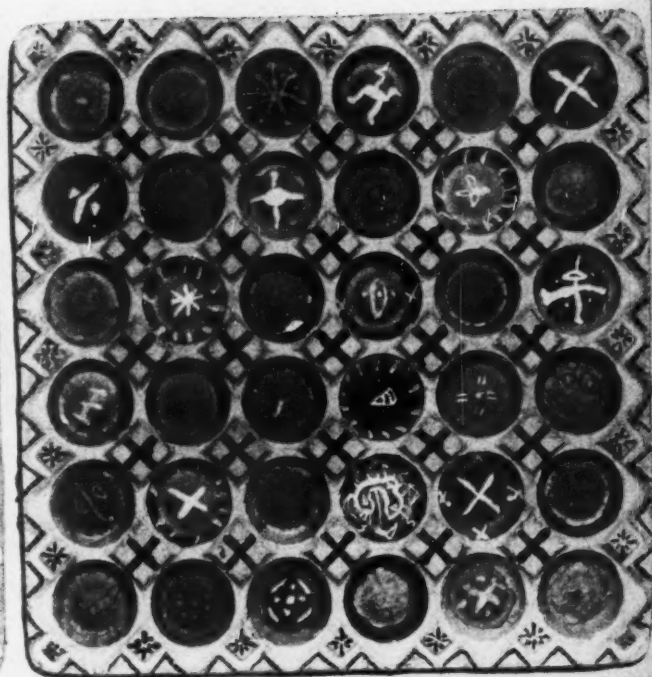
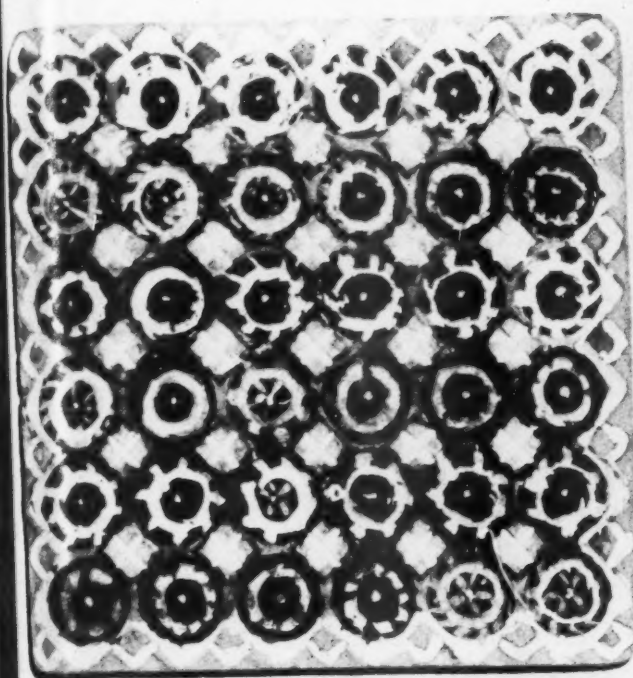
Before presenting her idea to the class, she tried it out herself, realizing there was some danger that the children would be inhibited by the symmetrically molded pattern of the paper mache squares. Her objective was to encourage the children to be free about using color, and not to feel obligated to color the depressions in any meticulous, arithmetical way.

The children mixed colors in many different hues and values and in a number of different ways. They applied their color changes in irregular areas with results something like non-objective painting. Rhythmical patterns cast by the raised design of the egg trays unified the less definite color designs that played across them.

For the first application of paint, the very large stiff brushes worked out best. After the first coat of paint was dry, detailed designs were added with smaller brushes.

A number of other teachers tried this project. One class decorated their cafeteria with the colorful panels, and another group of students used the plaques for Mother's Day gifts.

Some of the children showed great ingenuity in both the variety of colors they mixed and the many small symbols they added later. Some kept to definite rhythmic effects. No two were anything alike, and all were eye-catching and attractive. •

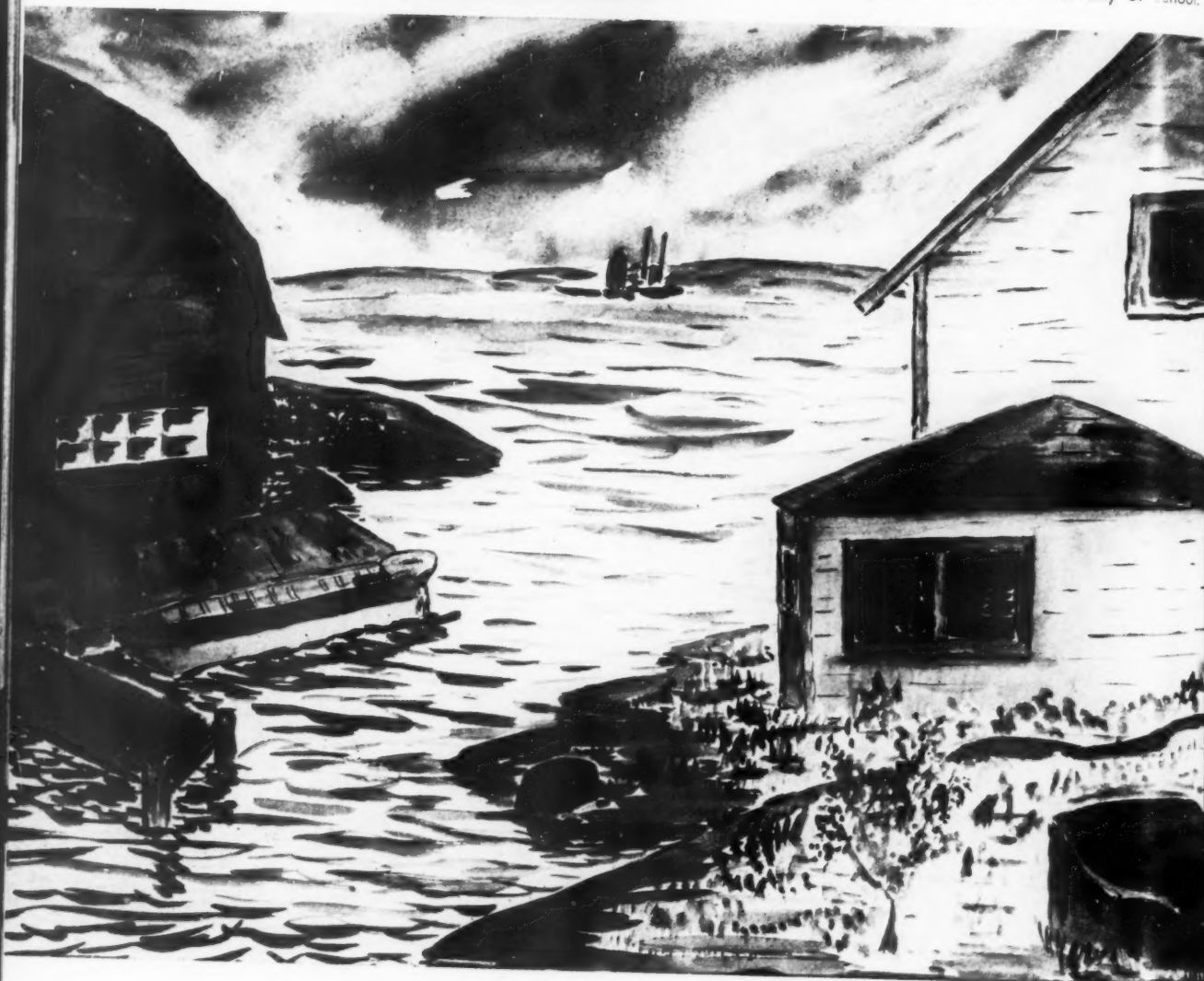


Egg tray activity is experiment in creative use of color. Children's results show great ingenuity in color, symbol variety.



Kindergartners compose picture story, admire it with evident satisfaction. Art experience starts on first day of school.

HISTORY



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RY OF AN ART CASE

Periodic checkups, early diagnosis, widespread immunization with creativity serum forestall "art neglectitis" epidemic in Minnesota town.

By LEONARD D. MELVILLE

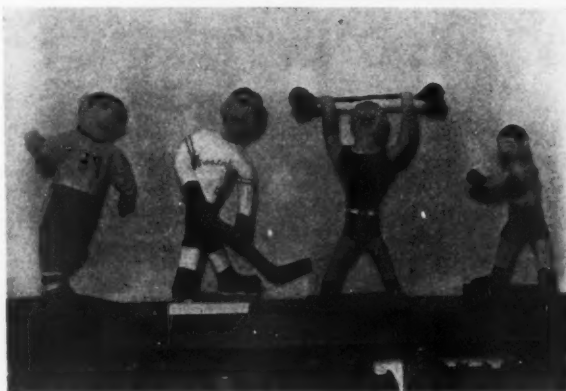
Backus Junior High School
International Falls, Minn.

International Falls is a small town on the northern border of Minnesota, nestled among many trees and lakes with panoramic wilderness views stretching in every direction. It is a young city, incorporated in 1907, and a year-round vacation spot for sportsman or sightseer. Its greatest asset is timber and signs of the lumbermen's boom stand side by side with the growing paper mill industry.

Pathological Data

The town is a melting pot of nationalities where old-country ideas blend into the new world. The immigrants have brought with them their arts and crafts—Ukrainian Easter egg painting, wood carving, weaving, stitchery, jewelry designing and music—and these too blend beautifully with our modern way of life.

Our people are predisposed to understand the importance of art as a creative outlet, as a leisure-time activity and



Ninth-graders clearly express interests with paper mache. Medium lends itself to many uses, combination with other crafts, special activity units in academic subject areas.





Native red clay leads to elaboration of ceramics area in senior high, and city's adults form clubs for this work.



Sixth-grade students and teacher work together. Primary and elementary art is planned and taught by classroom teachers.

for the enrichment of everyday living. It is the community that watches for the first deadly signs of "neglectitis of creative art", intensely concerned with avoiding the crippling effects of the disease. The people of International Falls realize that because of our remote location, the educational centers need to fill the community's cultural gaps. Thus the community is generous with supplies for educational purposes. The art program supplements the use of commercial supplies with mill products, both raw and finished, and an abundant supply of native materials. Our public schools act as art workshops for children and adults, and our public library is used as a gallery because of its central location and the cooperation the librarians give to the local artists.

Our Immunization Program

Art is offered to the children from their first school day to their last, and the city recreational division provides opportunities for adult art in evening classes.

The primary levels of learning use art as a means of communicating the child's expression of his beliefs, observations, emotional attitudes and imaginative world. These areas are correlated with experiences in arts and crafts adaptable to the child's age group. These expressions are rendered through experiences in creative draw-

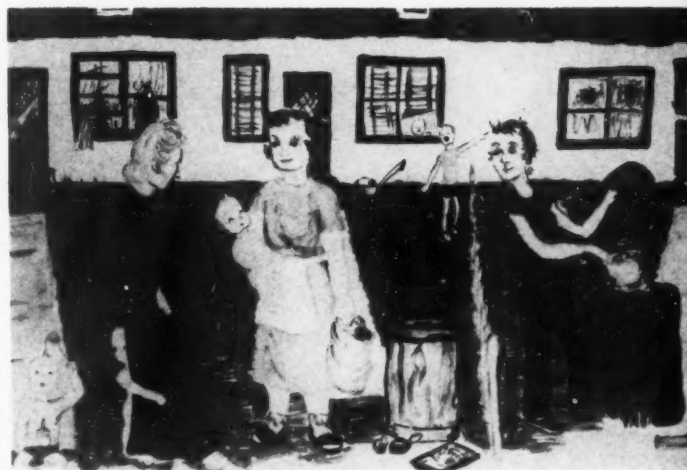


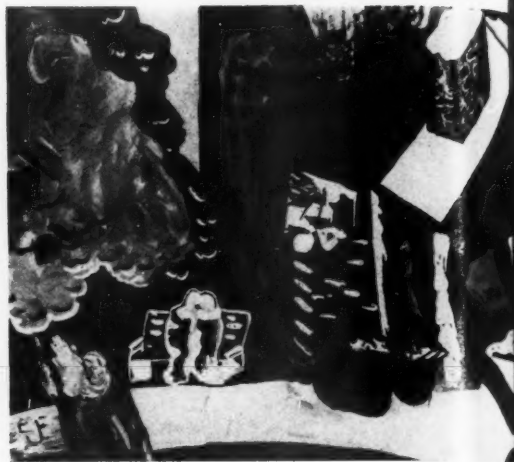


y and
chers.

Secondary students work with two-harness loom, produce functional item for home and article of wearing apparel.

Paper mache masks by secondary students tie in with dramatic department's shows. Variety of subjects (below) get into students' paintings as they literally paint town. They favor on-location work.

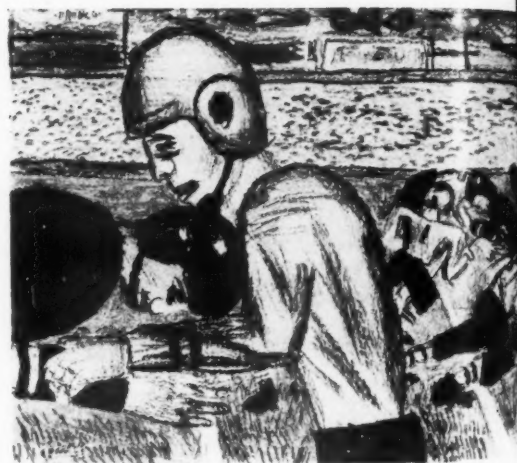




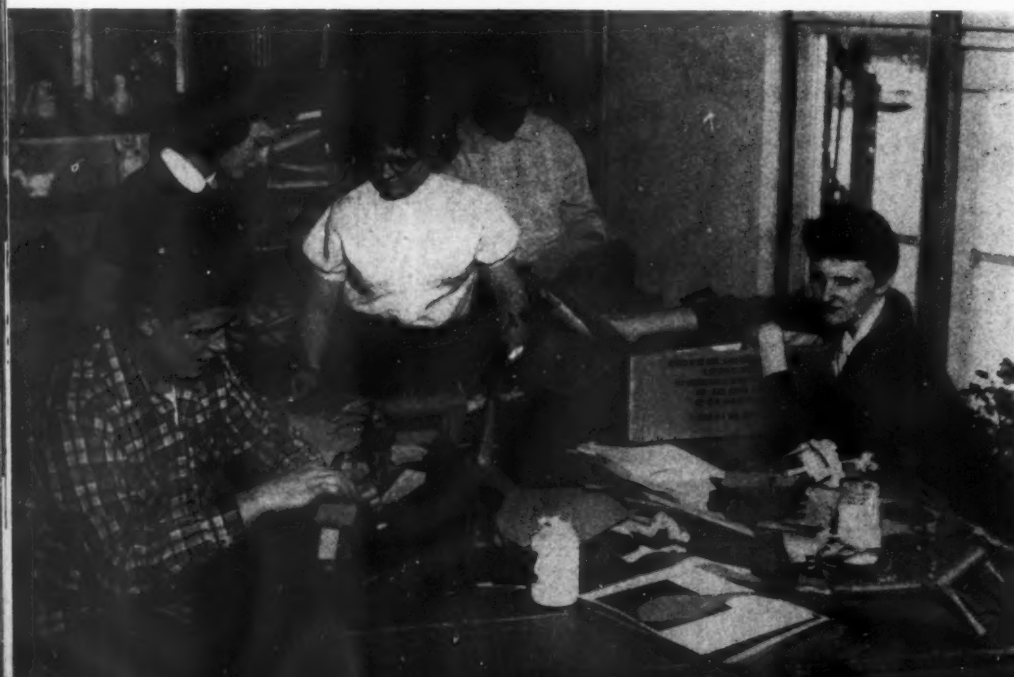
ing and painting, color recognition, decorating, three-dimensional building and the use of simple art and industrial art tools.

The elementary grades have goals that encourage inventiveness. Students explore basic color harmony, record life from models and field trips, and paint with a wide range of media. Their experience includes plastic modeling of ceramic containers and sculptured figures, weaving fabrics with the use of native materials, basketry, and structural and decorative design.

The primary and elementary grade art education is organized and taught by the grade teachers, with demonstrations of special techniques and materials presented by the secondary art instructors. The art program is planned



Students make animals for party decoration of paper sculpture, one of many techniques they try.





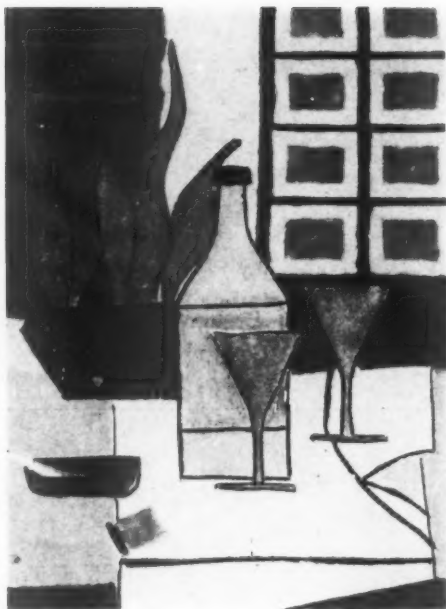
Freshmen put finishing touches on paper mache constructions. Beyond window is deep snow and it's 20 below zero.

according to the individual needs of each room grouping. An exchange of ideas and an evaluation of art procedures aid the growth of creative expression in the elementary grades. Movies, filmstrips, library references, and current magazine publications help us keep up with the contemporary art methods.

The secondary curriculum breaks down into five sections:

- (1) *Art For the Child's Personal Needs*—Good grooming, costume and accessories design and fabric selection and construction.
- (2) *Art for the Home*—Selection and arranging of color and design for household needs.
- (3) *Art for Community and the Commercial World*—Contributing ideas for city planning and beautification; designing for sales appeal.
- (4) *The Appreciation of All Forms of Art*—A study of art through the years and a recognition of beauty in the world around us.
- (5) *Art as a Leisure Time Activity*—Experimenting in





many art methods to discover a hobby choice; organizing art clubs to share art problems and become acquainted with others having the same interests.

To accomplish these goals, we hope to expose the child to many art media and inject techniques for individual stylization. However, the instructors keep their presentations as simple as possible in order to challenge more exploration by the students. We work with media and the hands, then media and tools the child can invent, and finally media and tools commercially available. This gives



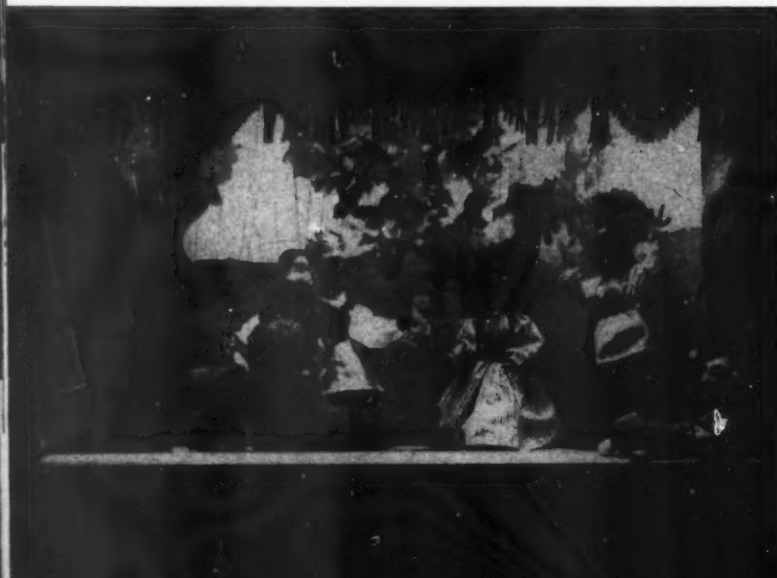
Weaving begins on simple looms built by students, but in high school they learn to use four-harness floor models.

the child an understanding of creating art projects at home with simple tools and a small budget.

Interest in many culminating activities highlights our program. For example, our products in weaving are a functional item for the home and an article of wearing apparel for the student. It has been humorously said that a handwoven scarf is as important in the graduation of an art student as his diploma.

Paper mache has been used in building stage properties, dance and parade figures, *(continued on page 43)*

City's enthusiastic response to art students' interpretation, production of marionette play makes this ambitious project more than worthwhile.



In final production each student has done his share. Play builds wonderful public relations.



WHY SCHOOL ART?

A good deal of public interest focuses on today's schools and especially their curriculum. For this reason, it is my conviction that now is the time for art educators to submit to parents solid evidence of the many strong contributions that art education makes toward the development of each child's human and social qualities.

One day it occurred to me that parents seldom hear or read pedagogic speeches or technical articles about art's place in the schools. Therefore it seemed feasible to try another approach—to use some simple, direct means of showing briefly and clearly the reasons for giving art its rightful place in today's elementary school curriculum.

On this basis we developed a simple graph, including in it all the subject areas that are generally considered typical for a well-balanced elementary school program. Next we used horizontal bars of various types to lead the eye quickly from each of the subject areas toward vertical lines representing each of the child's basic needs: social, emotional, intellectual and physical. To illustrate, a black bar leading out from the subject area indicates the degree of the subject's greatest contribution toward the child's basic needs. For the next strongest contribution, a grey bar is used. For the least contribution made by a certain subject area, a white bar is used.

This graph makes a positive comparison between art and the other subject areas, and quickly points up that art's contributions are many and in some cases greater than other subject areas make.

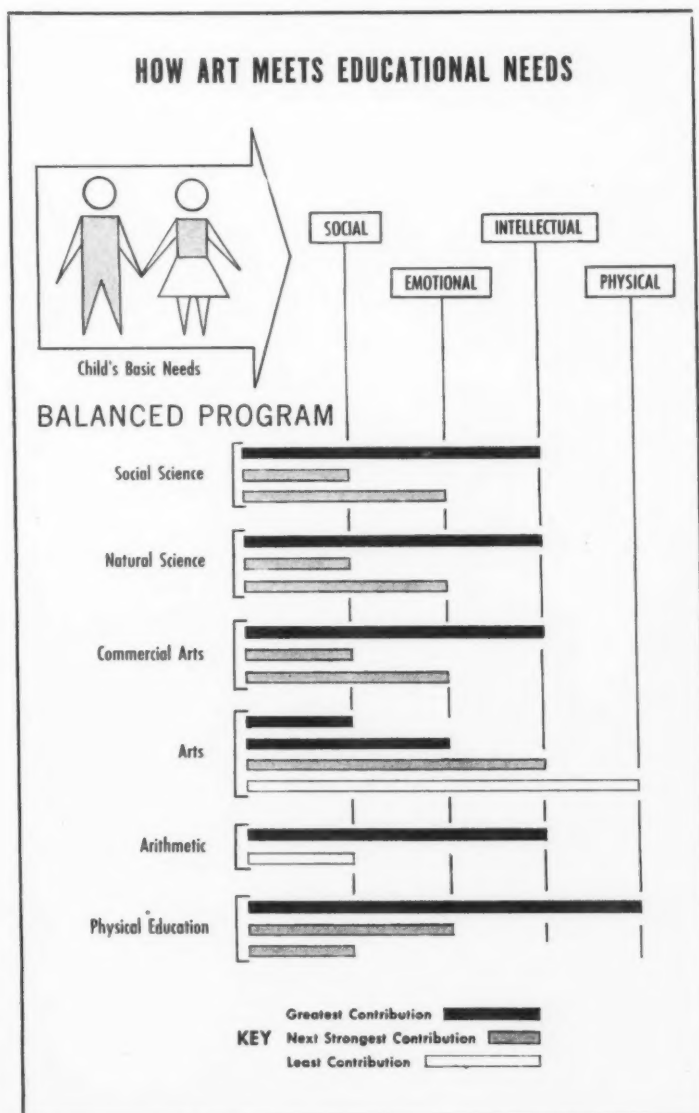
This graph presents to parents a positive impression that they absorb at a glance. It gives them adequate, accurate information on the value of art education in their children's growth and development during everyday classroom life.

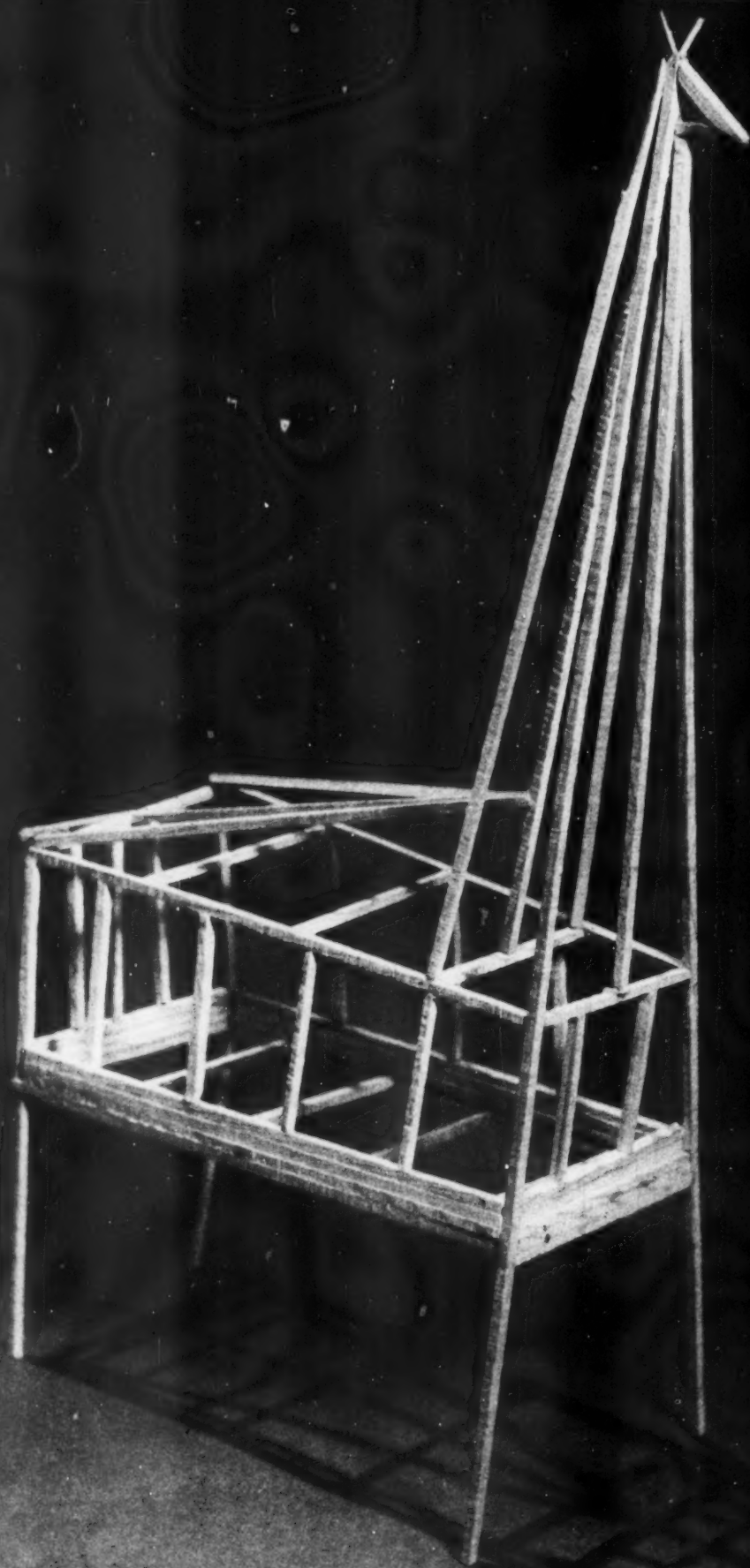
Art's greatest effects are emotional and social. Children learn to share thoughts, tools, materials and to respect each other. Art gives them opportunities to succeed as well as to satisfy innate impulse to create. On intellectual side they develop curiosity, independent thinking, appreciation. While art's contribution to physical development is least, an outgrowth of art experience is increased manipulative skill and dexterity.

Public interest in school curriculum demands quick, clear way to show parents what art study means in children's education.

By EVERETT E. SAUNDERS

Director of Art
Wilmette, Ill., Public Schools





GIR

APRIL

GIRAFFE—Takeshi Yamashita

JUNIOR ART GALLERY

FOR FOUR-HOLE PAPER BOARD



When my art teacher said that I could work with sticks I started to make an oil derrick. But then it started to look more like a giraffe.

I made the body and then attached the four legs. Then I made the neck and added on the head and then the spine and the ears and the tail and my giraffe was finished.

I thought making the giraffe was fun. I think other boys and girls would like to make animals out of little sticks of wood. It is not hard. I used Le Page's quick-drying airplane cement to hold the sticks together.

TAKESHI YAMASHITA

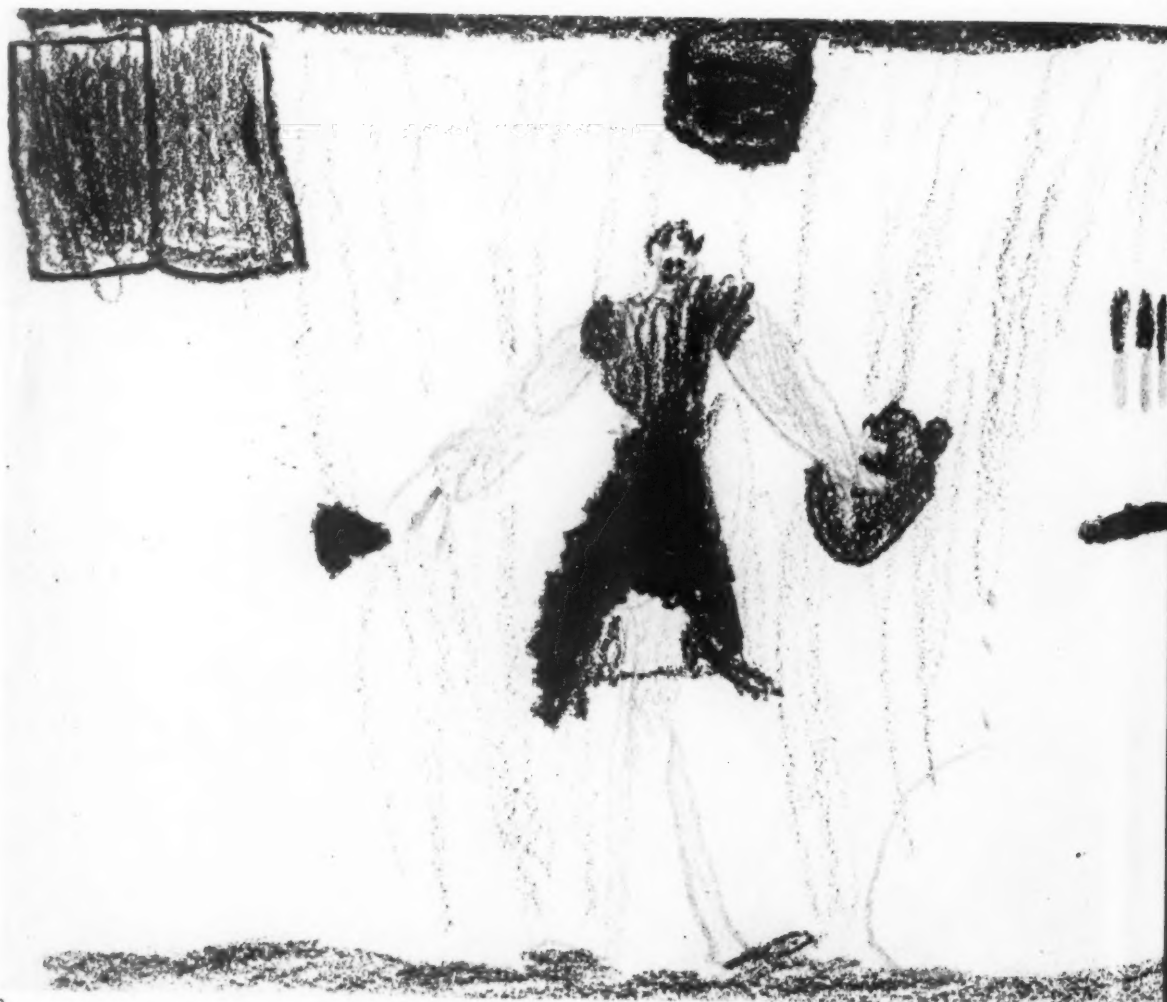
Takeshi Yamashita
Age 12. Grade 7
E. A. Hall School
Watsonville, California



UNCAP YOUR BOTTLES

By **ESTELLE HAGEN KNUDSEN**

Consultant in Art
Minneapolis Public Schools



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Standing on the table when the children enter is an enticing cardboard box decorated with a cut-paper design—blue, orange and red rectangles going every which way. The children are intrigued; their eyes dance. Soon a pair of plump hands reaches in to investigate.

"You seem to like the appearance of this surprise box," the teacher says. She gently shakes the box. "Guess what's in it."

Shining faces reveal their interest and their efforts to identify the sounds.

Anders ventures, "Chalk?"

"No. Anders, but thanks for being the first guesser. Let's listen again."

"It sounds like glass," Jane says.

"That's right! What are some things that are made from glass?"

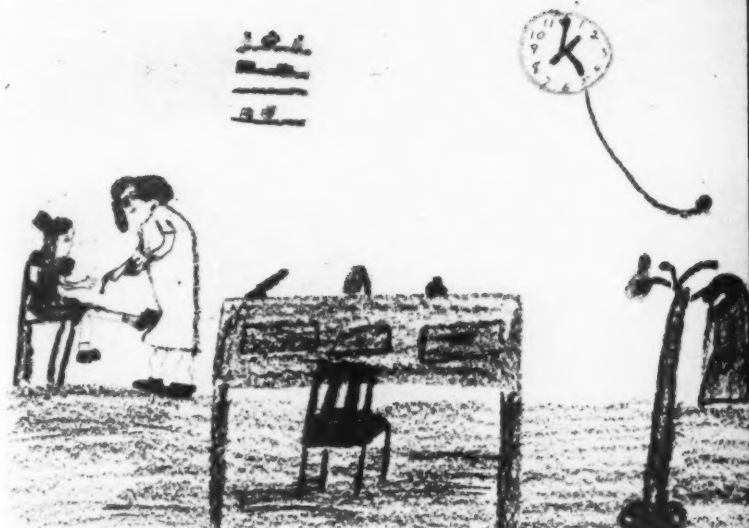
"Ooh! Bottles!"

"And what is stored in glass bottles at home?" asks the teacher.

"Perfume."

"And who uses perfume? Where is it placed? Show me how she puts it on. From whom can perfume be bought?"

These questions spark a lively discussion and



3

(1) Inspired by perfume a seven-year-old David draws fast-walking unescorted lady. Moon and stars fringe black sky. He says, "She is going to this house to dance." (2) Quickly recognizing familiar aroma, first-grader William draws mother clutching vanilla bottle near beautiful cake topped with flaming orange candles. (3) See Darlene's expression as nurse applies mercuriochrome! (4) Perfume helps fourth-grader Shirle visualize spacious modern drug store where one lady buys perfume. Others observe enticing displays.





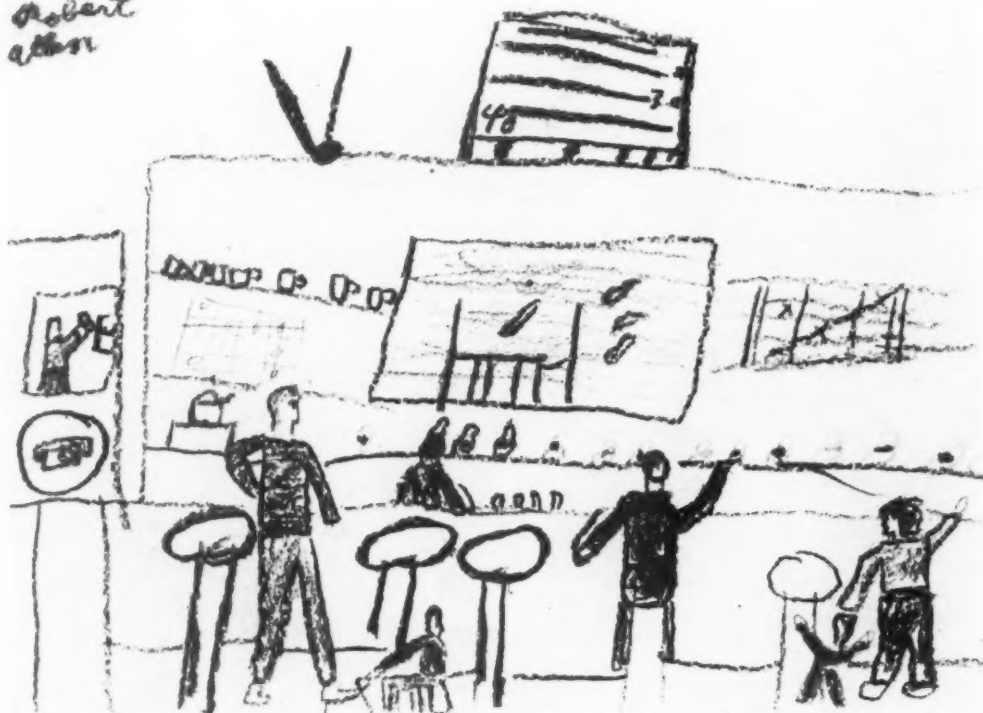
arlene

5

(5) Camphor brings about Arlene's picture. She says, "It's a little boy lying down. He came home from school and his mother rubbed him good with 'Vicks', put him to bed and turned out the light." Note satisfied expression. (6) Floor wax reminds Robert of his money-making endeavor. He sits inconspicuously on low stool in bar polishing customer's shoes. This was teacher's first inkling of Robert's evening responsibilities.

6

Robert
after



the children relate in detail their associations with perfume.

"Some of you seem to like the smell of perfume. What do you sometimes whiff from a bottle that isn't so pleasant?" This question starts a free sharing of experiences associated with different aromas.

Soon the teacher dramatically raises the lid to unveil the contents of the cardboard box. Inside are various-sized cylindrical bottles. Some are plastic, others are glass and metal. The children, alert with interest, watch as she lifts each bottle from the box.

The teacher uncaps a bottle and lets the escaping aroma tease the noses of some of the children. Only the teacher knows that the bottle contains floor wax. "What does the smell remind you of?" Several eagerly volunteer. The teacher gives Rondi the go-ahead signal.

"Ether," Rondi says, "the time I had my tonsils out."

Rondi expands her ideas. Other children who have had hospital experiences volunteer other details.

"Did the odor from this bottle make you remember anything (continued on page 47)

LEADERS IN ART EDUCATION

"Philosophically I am committed to a program of art education that is primarily concerned with helping learners to become better citizens in a democratic society. Art as a way of life is basic in all my teaching. I feel that method can be as important as content and that experiences within the art classroom should contribute to personal and social development of the student as well as to growth in intellectual power and skills. As much as possible I try to involve the student group in both course planning and evaluation of achievement because I believe that this type of participation helps to contribute to a classroom atmosphere of sharing and learning."

This statement by Dr. John W. Olsen pretty well sums up his philosophy as an artist and educator. In recent years, as Coordinator of Art at Long Beach State College in California, he has had the opportunity to put his philosophy into action and to contribute to the development of art and art education on the west coast. This spring he is Conference Chairman of the fourth national convention of the National Art Education Association and many hundreds of art teachers from across the nation will profit from his leadership and organizational ability.

John Olsen was born in Brooklyn, New York, on May 16, 1912. He attended grammar school in southern Arizona and went to junior and senior high schools in Glendale, California. It was during his last year in high school while taking an art class with Esther Crandall that he decided to enter U.C.L.A. the following fall as an art major.

John insists that he was not particularly outstanding as an art student during his undergraduate years. He participated in a wide variety of campus activities such as the Student Council, college plays and track. In his senior year he was elected president of his class.

Graduation in 1934 brought no startling offers of positions. It was the middle of the Depression and money was scarce. His first job was in a military

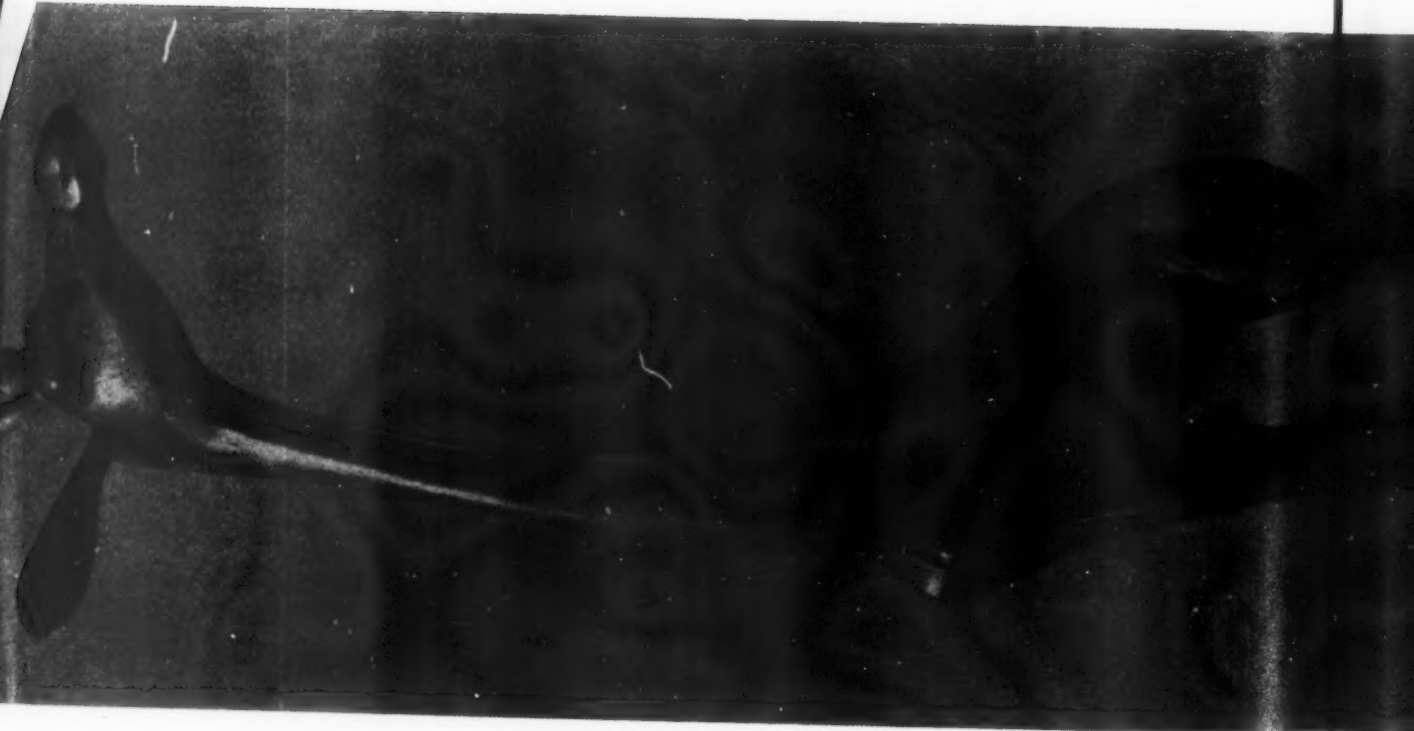
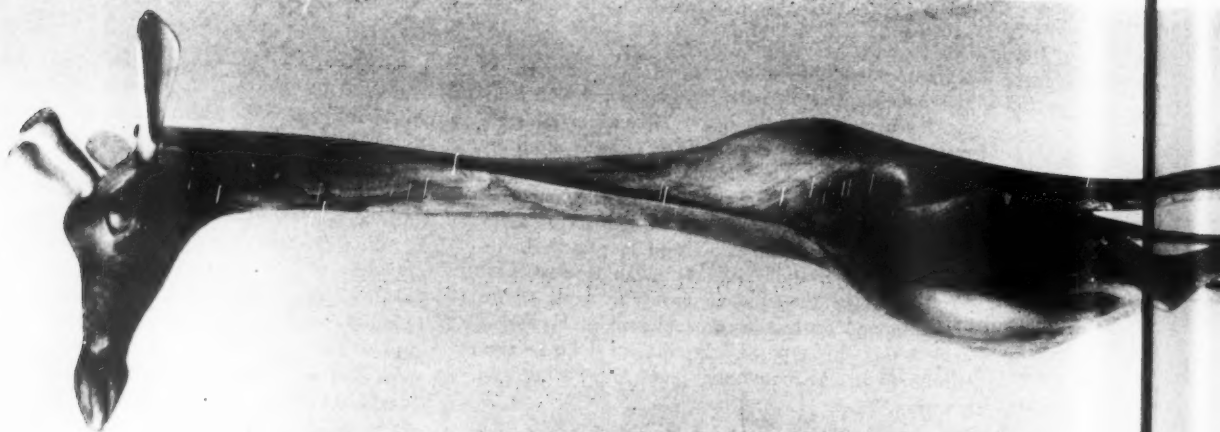
academy where he taught sports and horseback riding. This was his first experience in working with children. Subsequent teaching positions gave him further opportunity to work with youngsters of all ages: an elementary school in Bronxville, New York, demonstration schools of Fresno State College and the Women's College of the University of North Carolina, and the Kamehameha School for Boys in Honolulu.

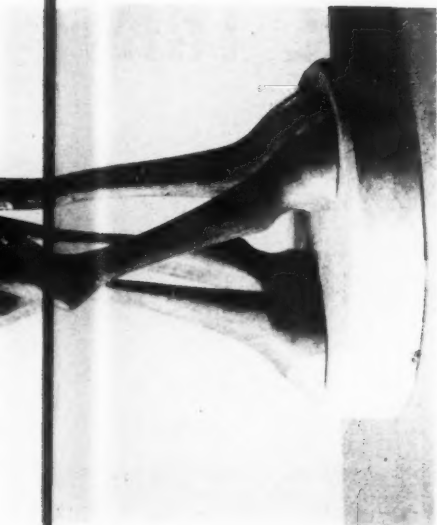
In 1936 John Olsen enrolled at Teachers College, Columbia University, to work toward a master's degree. He studied with Albert Heckman in Woodstock and with Milton Smith and Arther Young at Teachers College. During the year he also studied in the newly organized industrial design program at Pratt Institute. After receiving the master's degree in 1937 he continued part-time study at various universities including Columbia, New York University, New School for Social Research and the State University of Iowa. He was well along on his program of doctorate studies when World War II started. He immediately returned to California and started to work for

(continued on page 49)

Dr. John W. Olsen, Coordinator of Art,
Long Beach State College (California).







Photographs by Reuben Goldberg

GIRAFFE—James House, Jr.

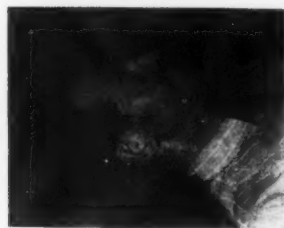
ART APPRECIATION SERIES

FOR YOUR BULLETIN BOARD

James House, Jr., was born at Benton Harbor, Michigan, in 1902. After graduating from high school he studied law for two years and then gave it up in favor of an art career. He spent a little less than two years studying drawing and illustration at the Pennsylvania Academy of Fine Arts at Philadelphia. During the time and for some years later he made his living by caricaturing personalities from the world of the theater, politics and literature for New York and Philadelphia magazines and newspapers.

It was following a trip to Europe that he discovered in his drawings such an emphasis on the third dimension that they began to look more like sculptures than drawings. And it was only natural that he turned to wood as a sculptural medium since he came from two generations of woodworkers on his father's side.

Accepting a teaching position at the Fine Arts School of the University of Pennsylvania, he gave up caricature and (continued on page 48)





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APRIL

A LUMP OF CLAY?

By **WESLEY A. MILLS**

Carnegie Institute of Technology
Pittsburgh, Pa.

An experimental attitude toward materials gets results that are original and fresh—and when students discover this experimental attitude, a great deal of personal satisfaction comes along with it.

Clay is a material that lets the student bring out his own experiences and thoughts in fixed, three-dimensional form—through the tips of his fingers, so to speak. But working with clay may be frustrating or rewarding or an unhealthy combination of both. If it is to be rewarding, the student's mind must be receptive to clay's particular nature. Preliminary demonstrations by the teacher are as important as the student's actual handling of the material. Not that the student is to copy the teacher's technique, but demonstration serves to prove that each of us has his own style, and illustrates many exciting ways of designing in clay. Finished ceramic objects, student-made, professional and even commercial, serve the same pur-

(1) Constructive, sympathetic criticism brings good pupil-teacher relations. (2) Excitement of plastic medium releases student to real creativity. (3) Some get lost in magic of creating in clay. (4) Eighth-grader's carving in leather-hard red native clay shows charm of primitives. (5) Satisfying sculpture results when student learns futility of re-recording hackneyed ideas—suddenly "blasts through to creativity".



5

(6) Fifth-graders following dictates of material create strange animals. Device such as imaginary animal waiting to be invented is excellent starting point in clay. (7) and (8) High school students' sculptures have roundness, solid look and flow natural to clay.



6

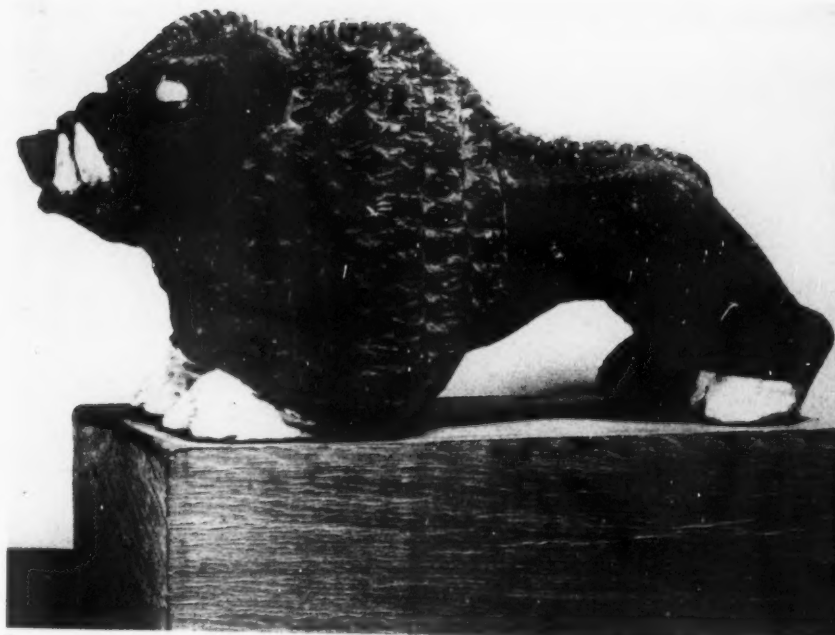
pose. These the student ought to handle to get the feel of their weight, thickness and texture. Slides, movies and photographs of ceramics help to broaden his thinking.

The success of a first venture in ceramic art depends on the condition of the clay itself. It is in proper working condition when it feels smooth, plastic in consistency, and can be readily formed. Obviously, frustrations rise from trying to work clay that is too hard or too soft. In proper consistency, clay comes alive and there is a freedom of motion and a flow of ideas as the clay responds.

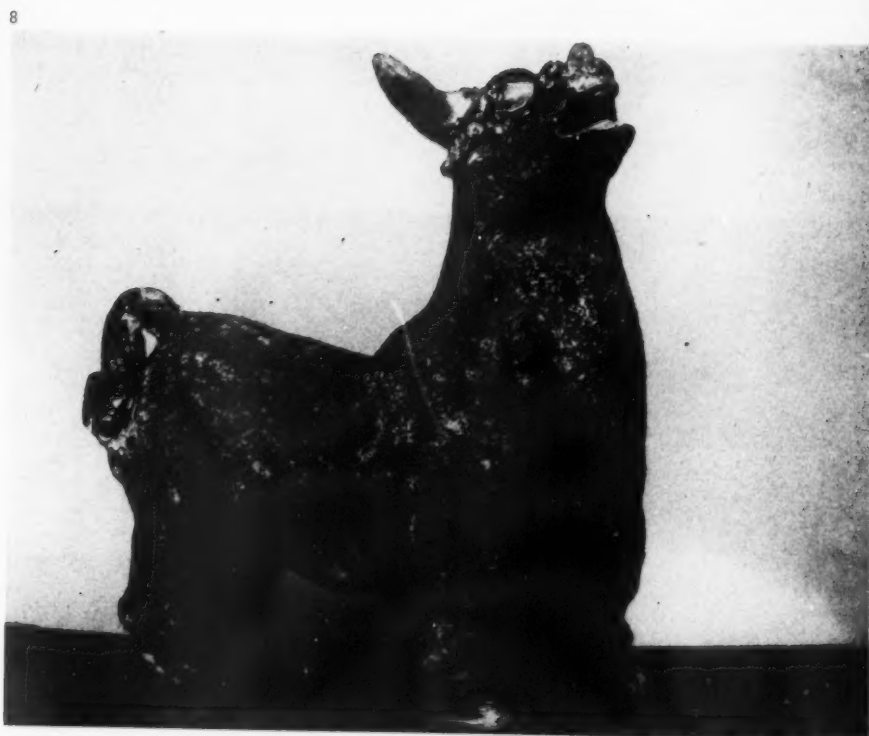
The student should work on a bench wheel, viewing his

work from all angles as he models. It is good to remind him to study what he is doing from across the room and in different lights. There is no front or back to a well-designed piece. The flow of line, mass, texture and color brings about a "oneness". Often the beginner will fall in love with one small part of his effort and tickle it into an advance stage of perfection. He needs a reminder through well-timed group analysis that the whole, not the part, is the important thing.

The bell for change of classes can cause trouble. Unless the work is enclosed in an airtight plastic bag, the clay will harden by next class (continued on page 46)



7



8



Entrance to exhibit presents first and most lasting impression, should give primary idea of entire show.

One cannot plan an exhibit of young people's art without succumbing to the contagious feeling of their work and play. Children's exuberance, their vigor and enthusiasm, their love and feeling for color call for an approach as direct as the children themselves. To design an exhibit of their work requires the same freedom and freshness with which children create.

EXHIBIT FROM KANSAS CITY

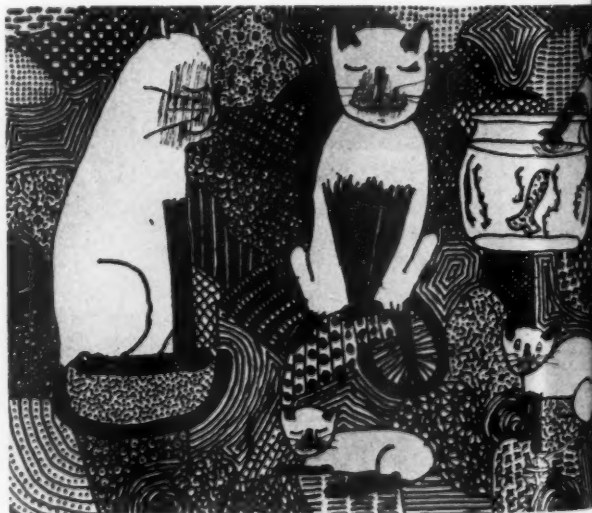
By ROSEMARY BEYMER

Director of Art
Kansas City, Mo., Public Schools

Three loan galleries in the William Rockhill Nelson Gallery of Art were to be available to the school art department for a three-week period. In a comprehensive review of Kansas City youth's creative art, we wanted to present visually the freedom and spontaneity of young people at work in their classrooms. We wanted the onlooker's first glance to share the color and gaiety of their world.



BASEBALL—paper mache. Grade 6 group work



SIAMESE CATS—Alice Jane Atchisson, age 12



GIRAFFES—paper mache, Grade 2 group work



CITY STREET—Dwight Adams, age 10



AZTEC—James Davis, age 15 (Zonolite)

MASKS—paper mache, Grade 5



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Blown up to life-size, photographs of children at work enliven arrangements of designs and paintings, each section carefully planned for color effect, media, subject interest.

Such piles of work came in every day! And how hard it was to put aside fine pieces because of lack of space to show them. All ages were to be represented and a cross-section of the work had to be shown through all these age levels. How could the work be grouped or classified to show the public how youth creates from first beginnings through various stages of growth in interests and abilities? Subject matter areas had to be considered, too, as well as varied treatments of the material within those areas. Uppermost was the problem of variety in both two- and three-dimensional work. The committee questioned and reconsidered time and again its selections, with a view to balance between variety and unity.

Such problems seem so ordinary that it ought to be unnecessary to discuss them. Yet, ordinary or not, such problems have to be dealt with in an unusual way. To keep from

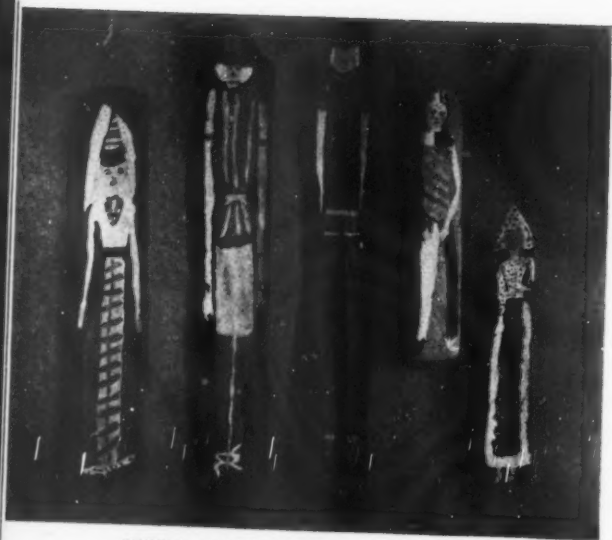
CAT—Donnel Etter, age 18



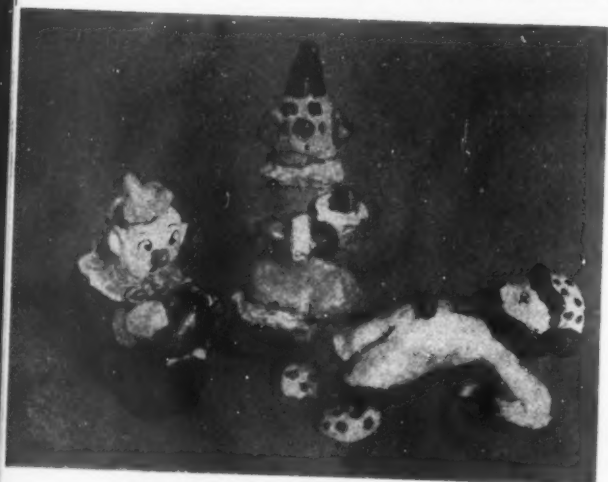
WATCHING THE SEALS—Glennis Hinchey, age 7



POULTRY—Barbara Sills, age 12



PEOPLE OF THE MIDDLE AGES—paper mache, Grade 6



CLOWNS—clay, Grade 7



PRETTY FEATHERS—Billy Schwartz, age 9



KNIGHTS AND LADIES—paper mache, Grades 5 and 6



MARIONETTES—Grades 4 and 5

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being set and commonplace a children's show must be as exciting as children are, and as full of surprises.

To help us visualize the exhibit as a whole, a miniature scale model was made of the three Art Gallery rooms. With this as an aid, we planned color coordination and wall space emphasis. Provision was made for three-dimensional displays. Surprise spots, spots to remember, as well as places for objects of tactile quality, were planned.

Color was, of course, to be foremost. Fixed points of interest would help the viewer see various aspects and stages of development as he moved from one place to another, looked up and down and to the right and to the left. Ideas expressed and media used helped determine the placing of exhibition material.

In the final display, blocks of colored no-seam paper sparked dominating ideas. After experimentation we found that colors of middle (continued on page 45)

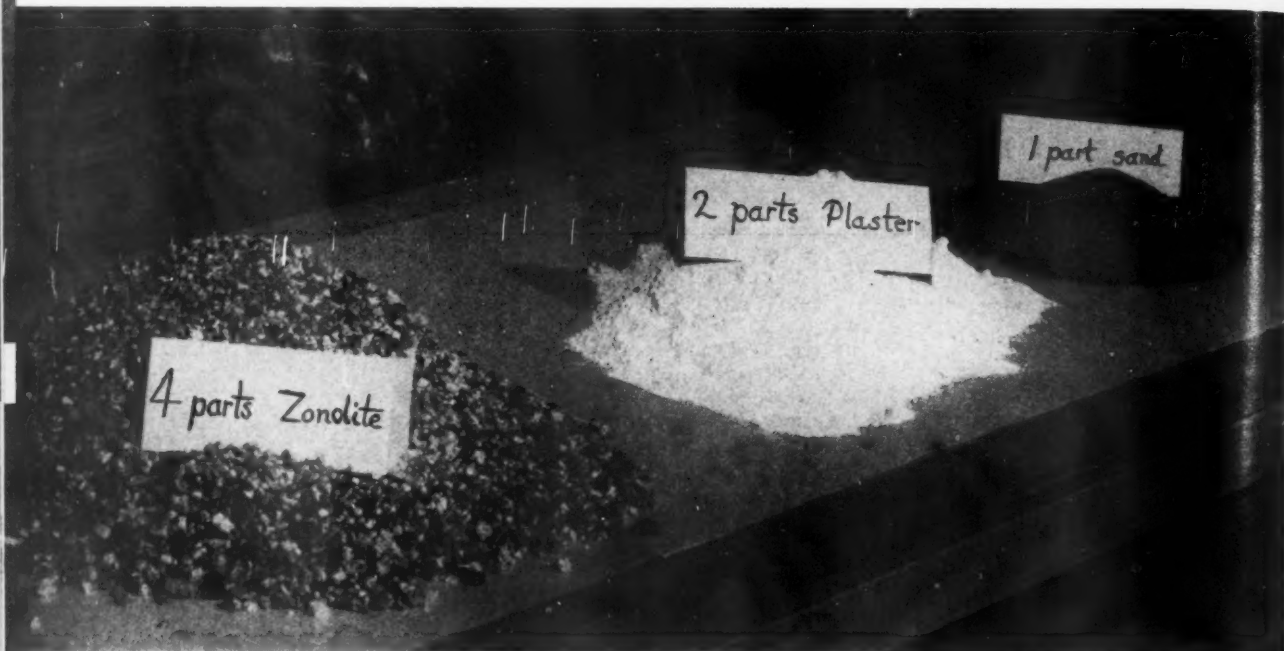
WALL HANGING (detail)—Grades 4 and 5



Silkscreen-printed fabrics are grouped and hung as unit to contrast with three-dimensional forms displayed in cases. In lieu of children themselves, always kept paramount in exhibit, photographs showing them at work add active note.



THE MAGIC FORMULA



Mix dry ingredients in these proportions with water to consistency of thick paste, then pour into pasteboard forms; let dry.

Magic formula produces sculpturing material that looks like stone. Basic ingredient to combine with plaster and sand is Zonolite, lightweight inexpensive insulation material.

Ninth-grader demonstrates preparation of sculpturing block, mixing materials with water, then pouring into form. After 12 hours he removes solid block.

Lightweight block may easily be carved with pocket knife, razor blade or similar tool.



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Result of John's steps (opposite page) is simple, blocky, expressive figure.

By LUCILE JENKINS

Art Teacher, Van Horn High School
Kansas City, Missouri

Every teacher has had the disturbing—and frustrating—thought: “If only I could give that boy some tools and something to carve with, I know he—” But then you dismiss the idea because the average carving tools and sculpturing material are beyond the art budget, nearly always stretched to the breaking point anyway. But you are still faced with the problem of what to do for that boy or girl who might be interested in sculpturing.

I have been using a satisfactory and inexpensive sculpturing material that I think you will like too. It has the look of stone but it is actually quite lightweight.



Senior interested in ancient history carved fierce demigod that might have been dug from ancient ruins. Smoking piece with lighted candle heightened effect.

Cat and fish emerge from Zonolite blocks. At cost of 25 cents per average-size piece, magic formula solves problem of sculpture opportunity on limited funds.



Material particularly suits stylized cat design since little detail is possible. Below, student who wanted to try group of figures found two was all he could get out of his block. He too finds fine detail work impossible.



Zonolite makes pleasing abstract form. Notice that it acts like stone, in contrast to materials such as fire-brick, in which elaborate openings would crumble.

It may easily be carved with a pocket knife, razor blade or similar tool. The basis of it is Zonolite, a building insulation material available at most lumber yards. It comes in an 18-lb. sack for about \$1.35. Since it is almost feather light, 18 pounds is really quite a lot.

The formula is four parts Zonolite, two parts molding plaster, one part sand. Mix together with water to the consistency of thick paste and pour at once into a pasteboard box such as a shoe box. Let set at least 12 hours and then remove the pasteboard and it's ready to carve. The cost? About 25 cents per average-size shoe box. If it gets too hard to carve easily, just run water over it for a minute or two.

Most students really enjoy sculpturing with this material. It certainly offers them a challenge and stimulates imagination and inventiveness. They quickly discover that while a piece of sculpture can't tell a story with the same detail as a painting, it can express a thought and a feeling of form.

One boy emptied a package of brown dye powder into his mixture and obtained an interesting color effect. Another experimented with candle smoke to give his piece an antique look. The material offers many possibilities for such experimentation.

Now, when I see a boy or girl getting restless, apparently not interested in doing anything creative, I use the magic formula: "Let's mix some sculpturing material and see what you can do in 3-D." And it really works!

ON WITH THE SHOW!

Traveling players spring from art experience to life experience, testing themselves before audiences that participate and appreciate.

By RUTH DIAL

Teacher of Art Education
Mt. Washington School, Cincinnati, Ohio

The Traveling Players from the Art Room are ready to go on the road. Their repertory includes telescoped versions of "Rumpelstiltskin", "Cinderella", "Rapunzel" and skits they have made up from their own experiences such as "The Circus" and "Take Us Out to the Ball Game". Then there are fanciful plays like "Adventures in an Easter Egg Factory" and "What Makes the Flowers Bright". And there is "Deborah's Dream", a play about a girl who dreams of what she'd like to do and be.

The colorful scenery has been painted on five or six strips of wrapping paper pasted together. There are big splashy trees with lots of shadows for the forest scene in "Rumpelstiltskin" and crowds of faces looking into the lion's cage for "The Circus." The ball grounds, the bleachers, a garden wall, a cabbage patch, a ball- (continued on page 45)

Ready to go "on the road", traveling players are working creatively and confidently, exploring new materials and ideas, solving unusual problems.



Breathless audience looks on as maiden flings out braids for prince—but will wicked witch prevent him from climbing tower?



Teacher welcomes traveling players who come to her room according to schedule.



BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

MODERN ART USA by Rudi Blesh, Alfred A. Knopf, Publishers, New York, New York. \$5.00, 1956.

It sometimes appears that publishers exploit the public's curiosity (or insecurity) about modern art. One might assume that *Modern Art USA* was written by Rudi Blesh with this in mind. A high school student examining this book might believe that the author is trying to be "a real square" with hep talk. Ostensibly *Modern Art USA* is an account of the rebellion (the author's word for it) and conquests that brought about contemporary art. Actually it is a Winchellian account of the artists and incidents connected with the modern movement. For example, one of the chapters is entitled "The Artist is the Man Next Door." True, anecdotes about the artists and their activities may have some relationship to a discussion of painting. But when a book becomes too coy or too flip, readers are apt to take the subject and the author lightly.

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IVAN E. JOHNSON

President, National Art Education Association
Head, Department of Arts Education
Florida State University
Tallahassee, Fla.

ETERNAL INDIA by Alfred Nawrath, Crown Publishers, Inc., \$10.00, 1956.

The art of India is rather remote in the minds of most Americans. Thanks to UNESCO's publications and to the publishers of art books, we now have access to an increasing number of well-written and well-illustrated books on the art of India, Japan and the East. *Eternal India* is an anthology on the sculpture and architecture of that country. If buildings chronicle the richness of a culture, India's architecture reveals an impressive past. Excellent and numerous illustrations of each monument constitute the greater part of *Eternal India*. Alfred Nawrath, in prose form, helps his readers visualize the great monuments of the Indian states. His narrative style gives a feeling of intimacy with the monuments he discusses.

His enthusiasm frequently seems to lead to too eloquent descriptions. It is interesting to note, in the sequence of illustrations as the author has purposely arranged them, the evident influence of increased communication with the Western World on India's architecture after the 12th Century. *Eternal India's* beautiful illustrations would be a valuable reference for any one reading the works of such scholars as Fergusson and Comraswamy. For those augmenting their libraries with books on India this book is worth examination.

PHOTOGRAMS 1957, edited by A. L. M. Sowerby, Philosophical Library, 15 E. 40th Street, New York 16, New York, \$6.95.

An annual of photographs by cameramen from 12 countries has been assembled by the president of the Royal Photographic Society of Great Britain, A. L. M. Sowerby. The selection of photographs is a good one. Photography in 1956 in each country is discussed by one of its best-known artists. While the photography in *Photograms 1957* is often beautiful, it is conservative, sometimes commonplace.

AMERICAN PAINTING TODAY, edited by Nathaniel Poussette-Dart, Hastings House, Publishers, New York 22, New York.

Nathaniel Poussette-Dart, as editor of *American Painting Today*, has insured a consensus for his book by calling upon the services of a committee of 14 museum directors and curators. In these days of controversies over exhibitions set up by one-man juries, and art

critics with absolute tastes, it is not an easy job to compile a book on the status of contemporary painting in the United States. As if to please any and all readers, there is a varied and unusual content. For example, in addition to the excellent choice of paintings, the editor has included statements by philosophers, art historians, painters and others. Also included, under the heading of "Art Reference Briefs", is a summary of professional art organizations and their work and a good bibliography. The annotated list of publications on art and art education is particularly commendable. In the chapter on "The Artist as a Critic", the editor gives a brief resumé of some of the experiments, developments and influences in contemporary art. His treatment is too cursory to be appropriate for the company it keeps in the contemporary paintings illustrated. Each artist has made a statement which gives the reader his credo. *American Painting Today* is handsome in format and ambitious in its purpose. Even if it only whets our appetite for more than it presents, *American Painting Today* is commended for the cross section of contemporary art it contains. •

Art Case

(continued from page 18)

masks, sculptured animal forms, and in combination with many other crafts. Also, it is a technique that may be used successfully in special activity units by teachers of academic subjects.

We elaborate the ceramics area somewhat—probably because of our large supply of native clay that fires to a delightful red. Also, ceramic work appeals to adults.

Gathering thumbnail sketches and painting in the field to build a reference collection for future compositions are the most popular activity.

Years and years of repeating your pet ideas and elaborating on your own specialties make art teachers bored and boring. Basic goals of the art educator can be accomplished only if they change and grow with the demands of the child's interests and needs. We have no set pattern in our road to art health except to try to keep up with the ever-changing attitudes of today's democratic young people in our small town. •

Eggs in News

(continued from page 9)

may need a little help with the tying and the boiling water has obvious dangers.

(1) Cut sections of colored newspaper that offer interesting contrasts in shapes, lines and colors.

(2) Wrap the egg in these sections, applying the paper to the shell as firmly and smoothly as possible.

(3) Enfold the paper-covered egg in several layers of red onion skins, then

secure it with a square of cloth, tying this tightly around egg with string.

(4) Gently immerse the wrapped egg in a pot of water, and boil for about 20 minutes.

Longer or shorter boiling periods produce different effects that the children learn by experimentation.

A gentle polishing with an oily cloth brings up colors in the finished designs and generally enhances their appearance. In the hands of even the youngest children, this method produces unique, subtly-colored Easter eggs. •



Illustrated: Set No. 122, four dry color cakes and brush, list price, 60¢

More than seven generations of schoolchildren have received basic art instruction with Craftint-Devoe School Water Colors. It is very likely that your grandparents used Craftint-Devoe artists' materials when they were in school.

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Visit Craftint's Booths at the National Art Education Association Convention at Los Angeles, California April 16-19, 1957.

(Circle No. 5 on Reader Service Card)

SHOP TALK

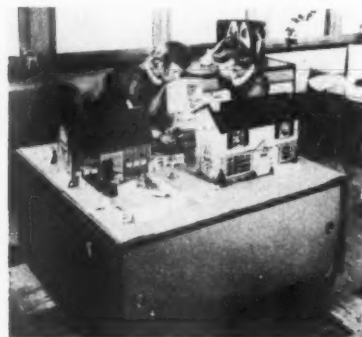
NEED STORAGE SPACE?

Like housewives, who can always use more storage space, teachers and students even in the most modern schools continue to require extra storage space for supplies, textbooks and the numerous items that are necessary in today's educational process. A practical answer to these storage problems is the versatile new HERMAN NELSON School Storage Cabinet. These



may be installed singly or nested together. They are available in 24-, 36- and 48-inch lengths. A bulletin (Form 600-A10) illustrating various uses of the cabinets as well as dimension and application information is available from HERMAN NELSON Unit Ventilator Products, Dept. AA, American Art Filter, 215 Central Avenue, Louisville, Kentucky. (Circle No. 107 on Reader Service Card.)

Then there are wonderful BRUNSWICK cabinets that provide a stage for just about every setting. Pictured here are two general storage cabinets with their melamine plastic finished tops converted to a "farm" at the



Roger Lane School, Grand Rapids, Michigan. The free-standing cabinets may be grouped to form practical work centers or they may be used individually wherever the need arises. The basic cabinets are completely flexible and may be assembled with dozens of door, shelf and mounting combinations. The available mountings and end panels for the cabinet's make it possible for them to grow with the class, to heights of 23, 25, 27, 29, 35 and 37 inches. For further information write to BRUNSWICK-BALKE-COLLENDER CO., Dept. AA, 623 S. Wabash, Chicago 5, Illinois.

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How are your jewelry projects coming along these days? Need a new supply of semi-precious stones, exotic woods, ivory, horn or other rare natural materials for a bit of variety? The newest edition of SAM KRAMER'S catalog (price 25 cents) will

give you plenty of new ideas. Junior high school youngsters get a big kick out of inventing jewelry that incorporates a bit of elephant ivory, an ancient East Indian coin or a Madagascar blister pearl. Or for something



really barbaric how about a necklace using the teeth of moose, deer or elk? Well, that gives you an idea. And for many more, hurry your letter to SAM KRAMER, Dept. AA, 29 W. 8th Street, New York City.

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The Show

(continued from page 41)

room, a quiet country scene—all these and many more backdrops are rolled up waiting for curtain time.

Playbills in the corridors announce that the Traveling Players are coming soon. Previews—tantalizingly short excerpts—have been given. Schedules have been set up as to available playing dates and sent around to all the rooms so that teachers and classes can sign up for a convenient day and time.

Finally everything is ready for the plays and players to travel. One of the players explains an outdoor scene with a large tree in it. "This is just right for 'Deborah's Dream'. You see, Deborah goes to sleep under the tree and the wishing fairy comes and says she can have any wish she wants. That gives us a chance for all sorts of things to happen."

We understand what the youngster means when we visit the second grade room. The stage hands unroll the scenery and Deborah goes to sleep under the tree while the fairy asks the children in the audience about their wishes. They all tell what they would like to have. Then they listen to Deborah's first wish: "I'd like to see someone from another country dancing." And right away a lassie from Scotland appears in her tartan dancing to the tune of "Bagpipes Playing". No need for an orchestra because everyone, stage hands and players, sings the song as they learned it in the music class. Then the audience joins in and the lassie teaches her dance to anyone who wants to learn.

Another granted wish is the clown who tells jokes and walks on his hands. Some more songs and then the grand finale, a square dance. The music? Everyone claps hands and sings. "She'll be Comin' Around the Mountain". Amid the applause the scenery is rolled up and off we go to the next room.

When we get back to the art room we meet other groups putting away their scenery so it will be ready for the next art period and another traveling show. The children comment on the reactions of their audiences: "They sure did like our play!" "They asked me if we would come back real

soon." "One second-grader told me he liked to paint big, too."

Day after day the Traveling Plays are put on for most appreciative audiences—kindergartners, primary children, older boys and girls and many mothers who "just happen to be in the building". All the plays are flexible—so flexible that improvements and changes can be made as the need arises.

Much of the fun comes about through audience participation. We see bits of the golden thread spun by Rumpelstiltskin being given to each child and then everyone is invited to dance around the "burning stump" with Rumpelstiltskin.

Through such art activities as the Traveling Players we believe that our aims and goals in art education take on deep meaning for each child's future. We see boys and girls suggesting, planning, working creatively and confidently, exploring new materials and new ideas. We see them working with imagination and resourcefulness, and solving problems with a forward look.

K. C. Exhibit

(continued from page 37)

values—colors neither too light nor too dark—show up children's work to best advantage. Pictures were selected to be placed on the panels of paper so that there would be a repetition of color, a balance of color and a harmony in color, with each panel presenting an interesting whole. Following a natural grouping, the panels were made up of such subject matter areas as "Christmas Time" or put in age groups such as "How We Begin As Five-Year-Olds".

Paramount in the whole exhibition were the children themselves. To be really direct a children's exhibition should show the artist at work as well as the product of his imagination, but that was neither possible nor practical. Substituted for the child were photographs blown up to life-size showing him at work.

To keep the feeling of the exhibit as free and direct as the children themselves we peppered the display with eye-catching lettering—such captions as "Creatively Absorbed" or "Creating With Imagination"—always emphasizing "Youth Creates".

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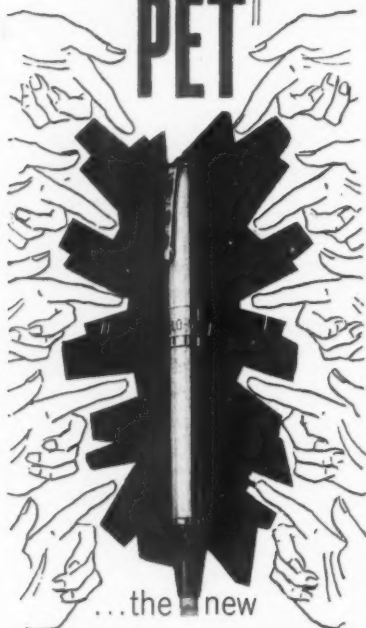
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Lump of Clay

(continued from page 30)

time and spontaneous modeling will be impossible. There is danger, too, of another kind of frustration: if a too wet cloth is wrapped around the piece, the clay may absorb too much water and the piece will sag or fall apart.

The original lump of clay passes through a number of stages in gaining strength and beauty as a piece of ceramic sculpture or pottery. Each step must be controlled by the artist as each one is dependent on the preceding one, and the final result is good only if the original approach or thought is right. There is no frustration so great as that resulting from the attempt to force clay into a representation of some borrowed idea. When the student stumbles on the profound fact that he can design into clay rather than force the clay into a design, then control of the steps required to bring his ideas into being are so important to him that they are learned painlessly and effectively.

An open-minded experimental attitude toward clay encourages exploration. Exploring should be guided by the fact that clay is a simple, humble, common material that begs to remain clay-like. There is a satisfying, reach-for-it kind of appeal to primitive artists' clay objects. A similar timeless quality appears in clay that is handled with the same uncluttered attitudes that the primitives must have had. Whatever is done, it must be an honest forming, not a straining, of this responsive material.

Squeezing, pulling, bending, digging, twisting, and smoothing are natural approaches to forming clay. The nature of the finished piece depends on what clay does naturally. The student should soon discover that sharpness belongs to metal, not to clay, and thinness means weakness and must be avoided. It is natural for clay to have roundness, to flow and to have a solid look.

Students are intrigued by clay and fascinated by the changes that come about through firing. A ceramic piece that deserves to be made permanent through firing needs to reflect the intimate curiosity of the student. If we as teachers encourage him to explore and project his own honest feelings and thoughts, we can at the same

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time encourage him to evaluate. His groping toward his own expression and his ability to judge objectively seldom proceed at the same rate. It follows that everything produced need not be fired. If early work is given the test of time the student will decide that much of it belongs in the clay bin. He will become less in love with and more critical of first attempts because he can see and feel his growth. Suddenly, it seems, everything clicks into place as students work in clay. They get the feel of the material and a strong parental pride in the results. They are concerned with color, texture, design and originality. They have liberated that drive within themselves that demands expression.

When the student learns to control clay that must be wedged properly, joined firmly, constructed wisely, dried completely, fired to the correct temperature, and if it is to be glazed, it must be with the right kind and color that is weighed accurately and mixed thoroughly, applied skillfully, handled gently, and fired again to the correct temperature—then he has learned a

great deal about controlling himself. To be curious and to be inventive are qualities we need to encourage. These qualities cultivate awareness. Awareness leads to satisfaction and there can be no real satisfaction without integrity. All this is in a lump of clay.

Uncap Bottles

(continued from page 24)

else?" The teacher focuses her gaze on the children who had smelled it. She hopes for highly individualized reactions.

"Some sort of medicine we put on a sore knee."

"It smells like gasoline. The kind my brother uses in his Jaguar."

Luke chimes in, "It stunk, so I'm going to draw a skunk."

"That's exactly what we're going to do, Luke—draw about our experiences with the aroma."

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prises. When you smell it, try to think
what it reminds you of. Then show
us with your crayon what you re-
member about the aroma. Yours will
be different from those we've talked
about."

Both tantalizing and familiar. the
smells tempt their nostrils. The con-
tents include mustard, vanilla and
banana flavoring, camphor, peanut
butter, moth crystals and smoke
sauce. Smells that enchant some chil-
dren are disliked by others.

"I get tears in my eyes when I sniff
at it."

"May I take a little taste of this
one?"

After a few such initial statements,
the youngsters begin to reveal ex-
tremely personal associations with the
aromas.

A few who are unable to relate the
smell to any experience, try another
bottle. Soon the ideas and feelings
stirred by the "smelling sauces" pour
out onto their self-selected size of
manila paper.

The teacher warmly approves of their
individual efforts. The content of
their pictures deepens her perspective
of the children. And the boys and
girls themselves joyfully "talk out"
their experiences with a comfortable
feeling that only success and satisfac-
tion engenders.

The author of this article, Estelle
Hagen Knudsen, recently co-authored
a book titled "Children's Art Educa-
tion", just published by Charles A.
Bennett Co., Inc., Peoria, Ill. It illu-
minates the field of children's art and
art education as a means of guiding
their creative growth—for classroom
teachers, art teachers, consultants, ad-
ministrators and parents.

Art Appreciation

(continued from page 27)

plunged into sculpture, carving di-
rectly with no preliminary sketching.
Later he occasionally made studies
for some projects but even today he
prefers to work direct unless it is
necessary to provide a sketch for a
client. These sketches are always very
rough and very small.

Concerning "Giraffe" Mr. House says,
"In my giraffe you will find my idea
of working in wood. A broom handle
or a tree limb explains how strength
is achieved when a narrow form fol-

lows the grain of the wood. This principle was used in carving the giraffe. To me the intimacy of form and structural character of a material is the first necessity for good sculpture. From imagination playing on material and material playing on imagination, the possibilities of form arise. Adding tools and techniques makes the interplay tripartite and the process is complete.

"My giraffe was generated solely by the log I had, as is always the case when I secure one that has an unusual shape. Thus rare opportunities for form in wood arise, for the unusually-grained woods with their unusual shapes offer different opportunities for form. Not to use them is to miss the possibility of sculptural variety which is, or should be, always embraced when it becomes sound and appropriate structure.

"To boys and girls, I would say this: A sculptor learns through doing. When he uses a material for the first few times he intentionally sees what he can make with it. He learns what he can do by 'listening' to the tests to see if it will hold a shape he thinks it will. When it won't do that, he is glad, for he has learned never to try that again.

"This process of just making the kind of form that a wire wants to make because it is only a wire is a lot of fun, for we find many shapes that are not only different from other forms we have known but which are delightful. Learning the distinctly different kinds of shapes and forms that various materials will make for us is one of the joys of life. We learn about the nature of response and the necessity for never abusing what we use—not to ask it to do that which something else does more easily and more readily and more gratifyingly. A sculptor whose fun arises from his reaction to the material in his hand is a happy sculptor and the chances of his sculpture being happy are good."

Leaders

(continued from page 25)

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publications unit for some work being carried on for the U. S. Navy. When the U. S. Navy Electronics Laboratory was formed in 1946 to take over the work of the Division of War Research, he was asked to continue as head of the Visual Development Division. During this period he met and married Flora McCarty, an accomplished potter who today teaches at Chapman College in nearby Orange, Calif.

In 1948 John felt that he had strayed too far from his original goal so he returned to teaching for a year at Los Angeles State College, then back to New York City to continue his graduate study. He gratefully acknowledges the help and inspiration given him by Ray Faulkner, Edwin Ziegfeld and Kurt Lewin. After completing requirements for the Ed. D. degree at Teachers College, Columbia, he went to Long Beach State College in 1949, the year the college was started.

When asked to tell us about the development of his career at Long Beach State College, John said, "I have seen the college grow from a

student body of 168 to an enrollment of over 7,000. We have been fortunate to be included in the first increment of permanent buildings and the art department is now housed in a fine contemporary structure of concrete and glass overlooking the Pacific Ocean to the south and the snow-capped Sierra Madre mountain range to the north. The next wing of our art building is ready for construction and should be completed by the fall of 1957. A third wing is being planned for completion in 1960. At present we have four art major programs: art education, ceramics, advertising design and magazine illustration. And we are now planning more major programs in the fields of interior design, fashion illustration, industrial design and display."

We asked if he ever found time for any creative work and he replied, "Up until the time I became involved with expanding enrollments, new buildings and other details of my present position, I always found time to paint. My favorite medium is water color with emphasis on landscapes. I enjoy painting most when I can work outdoors and I particularly enjoyed painting in Mexico and Honolulu."

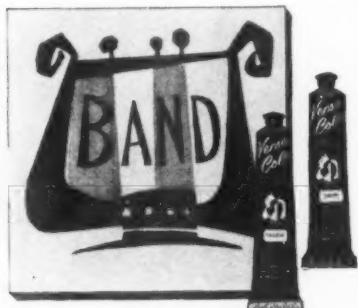
John's work has been exhibited in many places—group shows at the San Francisco Civic Museum, the Los Angeles County Museum, the Ferargil Gallery in New York, the Honolulu Academy of Art and the Long Beach Municipal Art Center. He has had one-man shows at the La Jolla Art Center, the Kennedy Gallery in New York City and at numerous colleges and small galleries through the United States and Hawaii. Examples of his work are in the permanent collections of the Honolulu Academy of Art, the Crocker Art Gallery and the Long Beach Art Center.

In recent years John has been active in the Pacific Arts Association and the National Art Education Association. In 1951-52 he served as President of the Pacific Arts Association and was a member of the NAEA Council from 1951 to 1956. He contributed an article, "The Art Teacher", to the NAEA 1951 Yearbook and shorter articles for the Journal and the PAA Bulletin. As mentioned above, he has been deeply involved as Conference Chairman for the NAEA conference in Los Angeles. This has included working with some 300 art educators in planning a pro-

gram that will provide a wide variety of activities to meet the interest of each person attending the convention. It was not difficult to get him to expand on plans for the program:

"The overall program includes workshops for those interested in knowing more about various art materials and processes, seminars with professional experts for those who want information of a more specialized nature, and discussion groups for those interested in talking over common problems. Tours have been planned to many places of interest in southern California, and an almost continuous showing of films has been scheduled for those who want to preview available audio-visual materials for art education. The theme of the conference is "Art and the Adolescent" and two outstanding visualizations of the theme have been planned especially for the meeting—one a film prepared under the direction of John Sheldon Scott and Ida May Anderson, and the other a visual statement-exhibit made under the leadership of William Enking and Joseph Krause. The visual emphasis of the conference will also be carried out in the Commercial Exhibits where exciting displays are being planned and designed by Sisters Magdalen Mary and Mary Corita of Immaculate Heart College Art Department."

Obviously John Olsen is a busy fellow these days. He is hoping that you will be in Los Angeles April 15-19—and we hope so, too.



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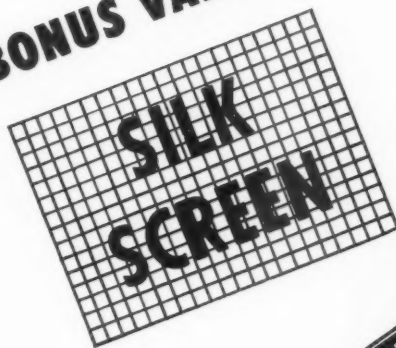
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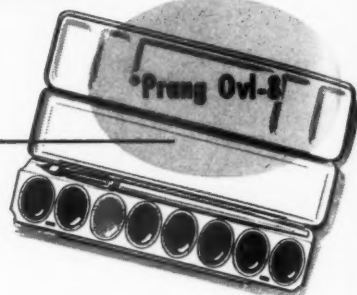
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